DOCUMENT RESUME

ED 304 840 EC 212 535

AUTHOR Gfeller, Kate
TITLE Music. Chapter Twelve.
PUB DATE 88
NOTE 18p.; In: Robinsin, Greg A., Ed., and others. "Best Practices in Mental Disabilities. Volume Two"; see EC 212 523.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Cognitive Processes; Communication Skills; Curriculum; *Developmental Stages; Educational Practices; Elementary Secondary Education; Interpersonal Competence; *Mild Mental Retardation; Motor Development; *Music Activities; *Music Education; Student Development; *Teaching Methods

ABSTRACT

The music skill capabilities and deficiencies of students with mild mental disabilities, and general accommodations necessary for successful participation are discussed. Potential growth in music education is sometimes hampered by educators who underestimate the academic skills required within the typical music class and educators who underestimate the musical sensibilities of the students. In determining necessary adaptations for successful participation of students with mental disabilities, educators should consider four types of behavior: mental activity, communication skills (including active listening and singing), motor skills, and social/behavioral skills. Best instructional practices must take into consideration students' limitations in each of these behavior areas. Strategies include: selecting developmentally appropriate materials; adequately modeling the desired task outcome; allowing additional rehearsal time; playing selections at a slower tempo; selecting songs which have adequate repetition; and ritualizing verbal and physical cues for paying attention, careful listening, etc. Practices specific to music instruction in various grade levels are then presented, including lower elementary, upper elementary, and secondary education. (JDD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED304840

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
✓ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Chapter Twelve

Music

Kate Gfeller

EC 212535

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Mary Jo Bruett
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

OVERVIEW

Listening to music is closely related to cognition, since it requires careful attention, recall, and discrimination. Because attention and recall are often problematic for students with mental disabilities, they may lag behind their age-group peers (Grant & Share, 1985). Therefore, shorter, simpler sound sequences or discrimination tasks should be initially introduced. The student should obtain mastery of gross contrasts before progressing to more complex, subtle stimuli.

Unfortunately, potential growth in music education is sometimes hampered by well-meaning educators who have erred in one of two ways. First, some educators may underestimate the academic skills required within the typical music class. As a result, students with mental disabilities may be integrated into music classes in a somewhat haphazard manner, without the necessary adapatations and educational support needed to foster active, meaningful participation.

In contrast, other educators have underestimated the musical sensibilities of students with mild disabilities. As a result, these students have been subjected to childish, unattractive music activities which not only fail to motivate, but also fail to foster growth and development.

Successful participation in music requires careful planning by the educator, based on an understanding of both the requisite skills for participation and the student's capabilities and limitations. This knowledge facilitates appropriate selection of methods and materials that are suitable for the student's developmental capabilities, while at the same time still being engaging, challenging, and age appropriate.

This chapter will discuss the capabilities and deficts of the student with mild mental disabilities in skill areas prominent within the music classroom and will suggest general accommodations necessary for successful participation. Specific examples of best practices will be addressed in view of differing needs across the grades from kindergarten through the secondary level.

BASIC CONSIDERATIONS

While some may entertain the belief that children who are mentally disabled are naturally gifted in music, research has shown that these children generally earn lower total scores on music aptitude tests than non-handicapped children of the same chronological age (Bruscia, 1981; McLeish & Higgs, 1967). However, it is important for the educator to look beyond an overall level of functioning, since music, like other academic skills, is made up of a complex combination of behaviors. In determining necessary adaptations, educators should consider specific components that contribute to overall musical participation. Four types of behavior that play a prominent role in the music class are: mental activity, communication skills (including active listening and singing), motor skills, and social/behavioral skills.

Mental Activity

Mental activity is an integral part of many basic tasks within the music class, such as establishing and maintaining attention, following directions, recalling

lyrics and melodies of songs, learning concepts, and discriminating. While students who are mentally disabled may show capabilities equal to or greater than non-handicapped peers in tests of simple music perception, in tests requiring memory or discrimination, they will typically demonstrate lower than average proficiency (McLeish & Higgs, 1968). In general, students with mild mental disabilities will show musical sensitivity (ability to receive and respond to musical stimuli) at a level comparable to their mental-age (as opposed to chronological) peers. Consequently, they may take longer than their age-group peers to learn song lyrics and concepts such as high and low, and fast and slow; there may also be greater inconsistency or inaccuracy in responses and an overall slower rate of learning (Bruscia, 1981; Shuter, 1986; Gfeller, 1987). Because of these differences, both qualitative and quantitative adjustments are necessary in the types of materials selected as well as the teaching methods utilized.

Motor Skills

Although the student with mild disabilities is less likely to exhibit the serious physical anomalies associated with severe and profound disabilities, motor skills may nevertheless lag behind those of peers. There are limited data concerning motor characteristics specific to musical performance (Bruscia, 1981). Peters (1970) reported lower proficiency in imitation and clapping, but added that these skills improve with maturation. Malpasse (1963) noted that children who are developmentally disabled demonstrate less competence in motor tasks requiring precision, quick reaction, and coordination. According to Malpasse, the child with mild disabilities lags approximately three years behind non-handicapped peers. This lag in motor development will hamper the child in a host of musical activities such as playing instruments, movement, clapping, and imitation.

Communication

The student with mental disabilities will experience communication difficulties in music similar to those experienced in other academic areas. For example, the child may have difficulty following complex directions or written instructions. Successful accommodations used in other classes can be utilized in the music class as well. There are some particular types of communication that are unique to music, however. They include the ability to listen to musical (non-verbal) information and to engage in expressive communication through singing.

Social/Behavioral Considerations

Successful participation in music requires not only mastery of musical tasks; the child must also fit within the social milieu of the classroom. Social and behavioral limitations of students will not magically disappear during music class. In fact, the predominance of group activities which require cooperation, turn-taking, sharing, and overt behaviors such as singing or playing instruments places special social demands on the student. Adequate structure, organization, and proper facilitation are needed in order for the child to interact in an appropriate manner.

The following section will include general as well as grade level specific accommodations that address these four basic areas.

BEST PRACTICES

Accommodating Mental Limitations

Because of the cognitive limitations associated with mental disabilities, it is important to select musical materials and teaching methods that are appropriate for the developmental level of the student. It is not enough to simply present information at a slower rate. In addition, the educator faces the challenge of identifying materials which are not only developmentally appropriate, but also age-appropriate and attractive in style and topic.

Appropriate teaching methods are also important to successful learning. The student's slower rate of learning can be accommodated by a) breaking a larger task into smaller sections, b) providing frequent, short rehearsals as opposed to infrequent lengthy practice, and c) by providing adequate repetition for mastery. This need not take the form of tedious rehashing of one activity. Rather, repetition refers to multiple varied experiences with the skill being learned, not necessarily repeated performance of the same activity. Mastery can be developed by exposure to a variety of stimulating activities which emphasize the same objective. For example, at the elementary level, the concepts of "fast" and "slow" might be demonstrated and practiced in a variety of activities such as playing rhythm instruments, through movement activities, or through visual aids. At the secondary level, this same objective might be covered in greater depth by having the students identify popular music or social dance steps with a "beat" of different tempo.

The presentation of information is as important as the rate of learning. The learning environment should be carefully constructed to reduce the likelihood of distraction (Bruscia, 1981). Further, the instructor should draw attention to the most important part of the stimuli being presented. For example, if the goal is to learn the lyrics, they should be presented initially without the distraction of complex harmonies or rhythms. Similarly when teaching a particular musical concept such as rhythm, the rhythm should be presented apart from melodic or harmonic material, gradually adding other accompanying features (Bruscia, 1981). Instructions should be short and clear and given often as possible; each step should be paired with a demonstration and opportunity to try the task.

These types of adjustments are made quite easily in a special education setting where all students experience difficulties in learning. However, in a regular music class filled with learners of average or above average rate of learning, it is more difficult for the music educator to accommodate students who are mentally disabled. The following strategies can be used to help ensure some level of success.

1. Selection of developmentally appropriate materials requires a careful analysis of the musical activity planned for the group. The instructor should identify portions of the activity that are less demanding in terms of recall, language skills, or problems solving. The overall difficulty of the task might be reduced by selecting only a portion of a song, or by simplification of melody, rhythm, or vocabulary. Ideally, the student with disabilities might be paired with a mature and empathetic student who is willing to provide some support in learning the part.

2. The following strategies can accommodate the student's slower rate of learning:

   a. Within the classroom environment, provide adequate modeling of the desired task outcome through many teacher and peer demonstrations. More exposure and rehearsal than is possible in the classroom may be necessary, however, for total mastery.

   b. Additional rehearsal time can be taken outside the regular classroom time by providing cassette tapes or instructional materials for review in the home or during free time. The instructor can enlist the support of family members, teacher aides, or perhaps students in service organizations (such as the National Honor Society) who might tutor as a part of a service project. By providing the student with more frequent and spaced rehearsals, they will be more adequately prepared to participate in the classroom events.

   c. Cooperation between the special education staff and music educator can be very helpful. For example, some of the new vocabulary words found in the music class might be introduced or reinforced in the special education room. This cooperation can go both ways, of course. For example, the social skills being introduced in special education can be re-emphasized in the music setting.

Accommodating Motor Limitations

Because some mild mental disabilities are accompanied by lags in motor development, the following accommodations may be helpful in integrating the special learner:

1. Provide the young student with physical assistance or prompts.

2. Reduce the level of precision required for playing instruments or for movement. For example, it takes less precision and eye-hand coordination to hit a large drum surface than to play a small xylophone bar with a long-handled mallet.

3. Simplify the rhythm or movement task. For example, instead of the student playing a complex, syncopated rhythm pattern that is several measures long, they might be assigned a simple, straight-forward pattern that repeats after one or two measures.

4. Accommodate slower motor response by playing selections at an overall slower tempo, or by assigning a part that requires less frequent physical action.

Accommodating Communication Limitations

Listening

Listening to music is closely related to cognition, since it requires careful attention, recall, and discrimination. Because attention and recall are often

problematic for the student with mental disabilities, they may lag behind their age-group peers (Grant & Share, 1985). Therefore, shorter, simpler sound sequences or discrimination tasks should be initially introduced. The student should obtain mastery of gross contrasts before progressing to more complex, subtle stimuli.

Singing

Students with mild disabilities respond positively to singing activities, with musical progress at a rate similar to progress in other academic areas (Carey, 1958). Teaching methods should approximate those used with non-handicapped students. However, the instructor should proceed at a slower pace and provide more opportunities for repetition in order to attain mastery.

Some basic steps can facilitate successful participation in singing activities:

1. Select songs that contain relevant, meaningful content. The songs should be within a level of complexity appropriate for the student, but should contain topics of interest and stylistic features typical for their age group. For example, adolescents with disabilities tend to enjoy the same styles and topics in music as their non-handicapped peers. Early childhood songs, for example, would be both insulting and uninteresting to the student at the secondary level.

2. Select songs of a reasonable length, or select shorter segments from longer songs.

3. Select songs which have adequate redundancy or repetition. For example, some songs return to a short, familiar chorus, again and again. Other songs have a great deal of repetition within the lyrics or melody. This type of redundancy facilitates recall. Songs with redundancy are not found exclusively within the musical repetoire of young children. A careful perusal of traditional or popular music appropriate for secondary level students will show that repetitive songs are also available to the older student.

4. Select songs with appropriate difficulty of vocabulary or substitute words where necessary. New vocabulary words should be explained and related to familiar concepts or situations.

5. Teach lyrics by rote if reading skills are not adequately developed. If written lyrics are used, make sure that the child has enough previous exposure to the lyrics to read them readily.

6. Provide visual aids to assist recall of important parts or sequential action within the lyrics. For example, if a song tells a story, the class members might prepare a sequence of pictures to accompany the song. These can be displayed in the room.

In considering these strategies, it is important to keep in mind that some additional support may be required if the student is integrated into the regular music class.

Encouraging Social-Emotional Development

Students with mental disabilities may fail to learn social behaviors incidentally as readily as their non-handicapped peers. Therefore, direct instruction is important in order to help the child master the social skills required in the musical activity:

1. Provide adequate structure and clear expectations for behavior. Present rules in a clear, simple fashion; demonstrate and repeat them often until they are internalized.

2. Incorporate behavioral cues and management techniques from other academic areas in order to aid consistency and generalization.

3. Ritualize verbal and physical cues for paying attention, sitting quietly, or for careful listening (Bruscia, 1981).

4. Provide direct instructions, physical demonstrations, and opportunities for practicing appropriate social behaviors. For example, the student may need specific directions on how to hold instruments, or how to stand during a choral performance.

5. Provide frequent, sincere reinforcement for effort and achievement. Praise should be honest and informative. For example, the student will learn more about the teacher's expectations with specific praise such as "I like the way you are holding the drum quietly," rather than through general comments such as "Great!"

Social development should be a major consideration when selecting the appropriate placement for the student (e.g. integrated in regular music class as opposed to resource room music). In instances of notably lower social functioning or distractibility, it may be necessary to integrate the student for only part of a class hour; or it may be best to have the student join a smaller group of mental-age peers where they can practice and develop adequate social skills necessary for subsequent integration with non-handicapped peers.

Related to social and behavioral concerns are self-esteem and emotional well being. Children with disabilities have often grown up expecting to fail (Cromwell, 1963) and, as a result, may have poor self-esteem and low motivation to participate or try new experiences. Therefore, it is important that the teacher design music activities and goals which are realistic, yet challenging for the student. New skills should be presented in a sequential fashion, attaining adequate mastery on each step before proceeding to more difficult skills.

In summary, the student with mild mental disabilities may exhibit particular cognitive, physical, and social limitations which require accommodation in order to realize successful integration in the music classroom. Unfortunately, limitations in the educational system or among personnel can also contribute to difficulties in integration. For example, in a recent survey of music educators in the state of Iowa, (Gfeller & Hedden, 1987) most respondents indicated that they have either had no training or just a few hours of inservice training in working with students who are handicapped. Therefore, the music educator may have little knowledge or experience concerning educational adapatations necessary for the student with mild mental

disabilities. In addition, it is likewise common for special educators to have limited training in music instruction.

In such instances, team cooperation is critical. If the student is integrated into a regular music education setting, success is more likely if the special education staff provides the music educator with the following pertinent information: the student's limitations, capabilities, behavioral characteristics, and possible strategies to aid academic development and behavioral management.

While these general considerations are appropriate across educational levels, there are educational objectives in music education that change as students advance from elementary to secondary levels. The following section will briefly address practices that are specific to the lower elementary, upper elementary, and secondary levels.

Lower Elementary

The lower elementary years are probably the least problematic in terms of integration toward academic objectives in music education. During this period, music education goals focus on exposure to music, and active, hands-on experiences. Awareness, response, and enjoyment far outweigh performance objectives during this stage. Music is presented in a concrete, experiential fashion, and musical stimuli tend to be simple and repetitive.

Typical activities in the lower elementary years include singing melodies of simple story or folk songs, moving to music with a variety of motor skills (marching, skipping, hopping, running, etc.), playing rhythm instruments, acting out story songs, and learning very basic musical terms. For the most part, the student who is mildly disabled can participate in these types of activities at a reasonable level of competence as long as the information is presented at a somewhat slower rate, along with adequate repetition and support.

Moreover, this stage is relatively easy to accommodate because there are several excellent resources which include musical activities and adaptations for special education or the regular music class at the elementary level. The annotated bibliography for this chapter lists a number of resources appropriate for the music specialist as well as the classroom teacher.

Probably the primary accommodations required at this level are in social and behavioral areas. Developmental lags in attentional skills and social interaction can make it difficult for the student to function appropriately within cooperative group activities. One possible accommodation is to have the student sit next to an aide who can provide some one-to-one attention and guidance. The educational team may also wish to evaluate the student's attentional capabilities and then have the child attend only a portion of the music hour. As the student matures, attendance can be extended.

Upper Elementary (Grades 4-6)

Integration into music at the upper elementary level requires greater accommodation than at the lower level for several reasons. Developmentally, non-handicapped students have passed from pre-operational to concrete operations,

while the student with mild disabilities may remain in a pre-operational level of development. In short, developmental gaps may be more apparent, and a greater number of adaptations are necessary for the child to succeed both academically and socially in the music class. Educationally, the objectives in music are moving away from awareness and enjoyment toward mastery of specific skills and content. Typical activities include singing rounds of simple one or two part songs, playing recorders and Orff instruments, playing band instruments, folk dancing, learning to read musical notation and learning about the lives of composers. These types of activities include the following features which may present difficulties:

1. The musical materials used are becoming longer, more complex, and require greater recall or conservation. Students rely less on rote learning and more on reading both lyrics and special symbols such as musical notation.

2. Instrumental and movement activities require more extensive and precise motor skills.

3. There are increased requirements for group cooperation, consistent attending, and self-discipline.

Adaptations are necessary in the areas of musical materials, notational systems, motor requirements, and social or behavioral structures:

1. Musical materials. In order to accommodate the mental capabilities of the student, it may be necessary to simplify lengthy or complex musical materials. In addition to adapting length, musical arrangements can be selected or prepared that include less complex parts appropriate for the special learner:

    a. Some song melodies can be paired with a repetitive melodic or rhythmic motive (called an ostinato). For example, elementary level students often learn traditional folk songs and spirituals that can be arranged with an ostinato. In a song like, "Swing Low, Sweet Chariot", while one part of the class sings the entire melody, a second group can repeat an ostinato to the words, "Swing low, chariot, swing low chariot." The repetitive nature of this ostinato reduces memory requirements and eliminates the need to read lyrics (see Figure 1).

    b. Some traditional songs are arranged in a "call and response" or echo format. By placing the student who is disabled in the echo group, the memory and reading requirements are very limited. In both of these instances, the student will probably need the support of a peer group to sustain his part.

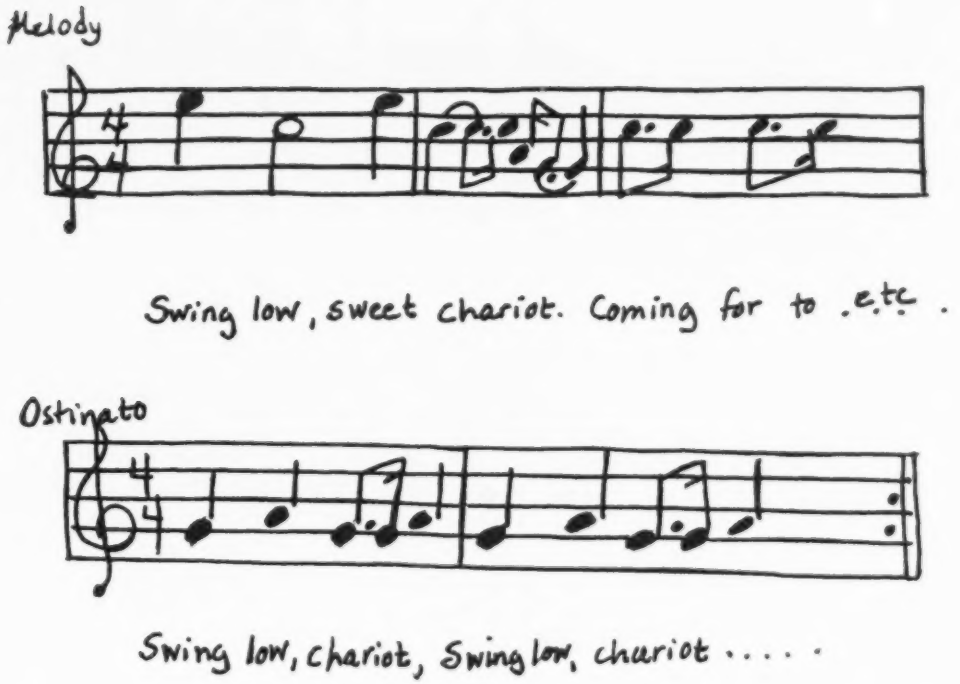
2. Notational systems. Traditional music notation may be difficult for the student with mental disabilities. Alternative systems can be employed to include these students in musical ensembles:

    a. Colored stickers or numbers can be placed, for example, on piano keys, harpsichord bars, and xylophone bars. This code can then be

incorporated into music or placed with song lyrics. Successful use of these alternative notational systems will require instruction and repeated rehearsal. If it is too demanding for the student to make a series of fast changes, the student might be assigned to play only one or two notes (marked with one or two colors). Additional notes can be added as the student progresses.

Figure 1

Example: "Swing Low, Sweet Chariot"
spiritual



b. Complex rhythm patterns can sometimes be taught by pairing them with familiar phrases rather than using traditional rhythmic notation. For example, a group of four eighth notes followed by two quarter notes can be paired with the phrase, "pepperoni pizza." Familiar words or phrases provide a simple mnemonic for remembering the rhythm pattern.

c. Simple rhythm parts can be taught through visual demonstration and adequate repetition.

3. Social considerations. By the upper elementary years, most non-handicapped students have developed skills in cooperation and can work effectively toward group goals. As the student with mental disabilities matures, their social skills will also develop, although regular and consistent guidance may be needed in these areas. The development of appropriate social skills will not only improve their participation within the music classroom, but will also pay dividends in their integration within the community at large.

Secondary Education

Integration at the secondary level is more challenging than at elementary levels for a number of reasons:

1. The non-handicapped student has entered the abstract world of formal operations, while the disabled student is still functioning more concretely. Consequently, the more abstract educational objectives common at the secondary level will be problematic for the mentally disabled learner.

2. Music at the secondary level includes more elective performance organizations (i.e. chorus, band, orchestra). Participation in these groups generally requires some level of competence in reading traditional notation, ease at reading lyrics (including even foreign languages), motor dexterity, and a high level of personal discipline as well as commitment to a group goal. Further, if the music instructor is under considerable pressure to produce groups of technical excellence and sophistication, he or she may be extremely hesitant to include a slow learner in the group and this instructor may need to be shown the reciprocal benefits of such an inclusion.

3. Socially, adolescence is a time of immense peer pressure. Fitting in is very important. Scapegoating or exclusion can be a problem for the student with disabilities.

4. The musical taste or preference of the adolescents who are disabled are likely to be very similar to that of non-handicapped peers. However, in order for them to play this music, it is often necessary to provide special accommodation and coaching. Adaptation of musical materials require a fair amount of musical skill as well as an understanding of the student's capabilities. The music specialist may have limited time to provide adaptive materials, as well as a limited understanding of the student's capabilities. Conversely, while the special educator understands student capabilities, they may have inadequate musical knowledge to accommodate this curricular area.

5. Unfortunately, there are few resource materials that appropriately address this age group. To some extent, this may reflect less frequent integration of the student with disabilities in elective music classes. However, it is also possible that the dearth of resources has contributed to the low instance of integration at the secondary level.

Resistance to participation in music may also come from those educators who feel the arts deserve low priority in the curriculum which tends to be

vocationally-oriented. While it cannot be denied that vocational and social skills are critical to the independence of the student who is disabled, it is also important to consider the potential use of music in normalization and in the development of social and leisure-time skills.

While these concerns may seem insurmountable, through realistic and creative programming it is possible for the students who are mentally disabled to continue in satisfying music education at the secondary level. Several music activities which may be carried into adult leisure life include: (a) playing in ensembles with social instruments such as guitar, autoharp, or handbells; (b) developing music appreciation and social skills necessary for attending community programs; (c) singing in choir; and (d) social dancing such as folk or popular styles of dancing.

To some extent choice of musical activities and instruments should be guided by the capabilities of the student. However, social factors deserve consideration as well. In order to maximize the benefits of musical objectives beyond the educational setting, the instructor should consider the opportunities for musical participation in the student's community and select objectives accordingly. For example, if there are recreational music programs in the community which include guitar ensembles, but handbell choirs are not common, the guitar may be the better instrumental choice. Communication with the student's parents can also help to identify potential resources at home. For example, is there a guitar in the student's home? Are the parents willing to purchase a guitar if the student earns one through special assignments or chores?

Instruments such as guitars, autoharps, or handbells can be adapted relatively easily. In order to do this, the instructor needs fundamental knowledge of how to play the instrument, and the ability to select or arrange music that is relatively simple and repetitive. Many popular or traditional folk songs are based on very simple chord progressions with a great deal of repetition. It is also possible to simplify more complex songs, using only the most basic chord changes and extracting portions of the song. This type of adaptation requires the instructor to have some level of musical skill-either formal musical training or adequate personal experience in playing guitar, autoharp, or handbells.

Special teaching methods can also be used to reduce the level of motor and cognitive difficulty. While traditional fingering positions used in guitar can be awkward or difficult to learn, methods by Cassity (1977) and Krout (1983)--see annotated bibliography--offer special adaptations for learners with limited motor skills or recall. For example, Cassity's discussion of nontraditional guitar techniques describes a method in which the strings of a guitar are tuned to the notes of an E major chord instead of in the usual fashion. The student can then play the instrument without having to use complicated fingering patterns. Different notes are produced simply by placing the finger across (barring) different frets of the guitar. This simple technique is even used by some professional singers who want to play the guitar while keeping their long fingernails intact.

This type of open tuning can also be used in a cooperative group song. A simple popular or folk song can be arranged for two or three basic chord changes. Different small groups within the class can be assigned to be in charge of one special chord. The instructor can cue each group at their turn. This type of activity will require careful attention and cooperation.

Music appreciation is another musical objective appropriate for the secondary level. The instructor can introduce basic concepts of musical style, such as popular or classical, focusing on relatively concrete examples to illustrate contrasts. In introducing less familiar classical music, it may be helpful to select relatively short pieces which are based on a story line, or which have musical elements which imitate sounds in nature (for instance, Ferde Grofe's "Grand Canyon Suite"). Popular classical favorites like the "Nutcracker Suite" can be introduced with pictures of the ballet characters who play the nutcracker or the sugar plum fairy. In addition to teaching musical concepts, the students can be taught systematically correct dress and manners for attending different types of concerts. Attainment of these skills might be rewarded by planning a field trip to an actual concert in the community.

Social dancing such as simple square dancing, popular dancing, or ballroom dancing can be learned by breaking down more complex dance steps into repetitve forms. Adequate repetition will be necessary to master each motor skill. The students can also learn musical styles that are suitable for each type of dance, along with social skills required in each instance.

Whether the student is involved with social instruments, vocal ensemble, music appreciation, or movement, the accompanying social behaviors will be as important as the musical objectives. These types of activities require concentration, listening to others, taking turns, and following instructions. These are all social skills that can be developed as the student learns a healthy leisure-time skill. In fact, these skills should be taught as systematically and thoroughly as the musical skills themselves.

At the secondary level, appropriate placement for music requires careful thought. The students' capabilities and limitations should be assessed in view of the school's music program. One option is that musical instruction may be provided within the special education setting. In some schools, however, the structure of the music program may accommodate a special learner in regular music classes. For example, there may be several choral or instrumental organizations which are grouped according to skill level. Some individuals with good social skills and adequate experience and motivation in music may succeed in one of the less competitive musical ensembles if adequate support is provided, both by the music and special education staff.

SUMMARY

Music is a curricular area in which students with mild mental disabilities can develop musical and social skills that enrich their lives far beyond the years of formal education. Successful participation in music, however, will require accommodations for developmental lags in mental, motor, communication, and social behaviors. These limitations can be addressed through adoption of effective teaching methods which take into consideration the learning characteristics of the special student. In addition, musical materials should be selected which are not only developmentally suitable, but also stylistically attractive for the student's chronological age.

REFERENCES

Bruscia, K.E. (1981). The musical characteristics of mildly and moderately retarded children. In L. Kearns, M.T. Diston & B.G. Rochner (Eds.), Readings: Developing arts programs for handicapped students. Arts in Special Education Project of Pennsylvania.

Carey, M.A. (1958). Music for the educable mentally handicapped. (Doctoral dissertation, Pennsylvania State University, 1958). Dissertation Abstracts International, 19, 2967.

Cromwell, R.L. (1963). A social learning approach to mental retardation. In N.R. Ellis (Ed.), Handbook in mental deficiency: Psychological theory and research. NY: McGraw Hill Book Co.

Gfeller, K.E. (1987). Adapting Orff activities for handicapped students: Part III-Cognition. Iowa Music Educator, 40(2), 41-44.

Gfeller, K.E. & Hedden, S.K. (1987). Mainstreaming in music education: The state of the state. Iowa Music Educator, 40(3), 24-27.

Grant, R.E. & Share, M.R. (1985). Relationship of pitch discrimination skills and vocal ranges of mentally retarded subjects. Journal of Music Therapy, 22(2), 99-103.

Malpasse, L. (1963). Motor skills in mental deficiency. In N.R. Ellis (Ed.), Handbook in mental deficiency: Psychological theory and research. NY: McGraw Hill Book Co.

McLeish, J. & Higgs, G. (1967). An inquiry into the musical capabilities of educationally sub-normal children. Occasional Research Papers Number 1. Cambridge Institute of Education.

Peters, M.D. (1970). A comparison of the musical sensitivity of mongoloid and normal children. Journal of Music Therapy, 7(4), 113-123.

Shuter, R. (1986). The psychology of musical ability. London: Methrien & Co. Ltd.

ANNOTATED BIBLIOGRAPHY

Bayless, K.M. & Ramsey, M.E. (1982). Music: A way of life for the young child. St. Louis: The C.V. Mosby Company.

This book includes music activities for the young child from infancy through Kindergarten. Developmental growth in music is outlined, and general suggestions provided for each level of development. It includes a chapter on music for the exceptional child. Most of the songs are very simple, but many songs are notated musically, so it would be beneficial to read music in order to obtain maximum benefits from this resource.

Birkenshaw, L. (1982). Music for fun: Music for learning (3rd ed.). St. Louis: Magnamusic-Baton.

This reference provides many musical activities and music education objectives for the elementary level. Adaptations are suggested for special learners. There is also a thorough discography and reference list. This book could be helpful to either the classroom teacher or music specialist.

Bitcon, C.H. (1976). Alike and different: The clinical and educational use of Orff-Schulwerk. California: Rosha Press.

This text provides a basic introduction to Orff-Schulwerk, a common approach to music education at the elementary level. It recommends particular adaptations for working with mentally disabled students. While Orff activities can be easily adapted for the handicapped student, the instructor should have some basic understanding of Orff techniques to successfully facilitate and adapt these activities. In addition, some of the activities require special expensive musical instruments that may not be available within every school system.

Cassity, M.D. (1977). Nontraditional guitar techniques for the educable and trainable mentally retarded residents in music therapy activities. Journal of Music Therapy, 14, 39-42.

This article describes several techniques for teaching simple guitar arrangements to EMR and TMR students who find traditional guitar techniques difficult due to cognitive or fine motor limitations. The article requires a basic knowledge of how a guitar is played, how to tune a guitar, and knowledge of basic chord changes in folk style. This article could be helpful to the teacher working at either the upper elementary or secondary level.

Clark, C. & Chadwick, D. (1979). Clinically adapted instruments for the multiply handicapped: A sourcebook. Westford, MA: Modulations Company.

The authors provide a large selection of adaptive percussion, string, and wind instruments for a variety of physical handicaps (i.e.

limited grasp or range of motion). This is a very pragmatic book for the teacher who works with physically handicapped students. Most of the recommendations are inexpensive and easily made.

Dickinson, P.I. (1976). Music with ESN children. Windsor, England: NFER Publishing.

This book summarizes a year long study in England with educators of educationally subnormal (mild mental disability) students who were assigned to teach music classes for these children. The book describes the musical knowledge taught to the children and the reactions of the teacher to this project. This book might provide support for the classroom teacher who must cover music skills without the assistance of a music specialist. The book covers school-age children, approximately 6-16 years.

Gilbert, J.P. (1977, February). Mainstreaming in your classroom: What to expect. Music Educators Journal, pp. 64-68.

This article is written for music educators who have little experience with or understanding about working with mentally handicapped students in the music classroom. The author emphasizes basic learning styles, behavioral characteristics, and some general recommendations for accommodating limitations. It does not include specific activities or "how to" information.

Graham R.M. & Beer, A.S. (1980). Teaching music to the exceptional child: A handbook for mainstreaming. Englewood-Cliffs, NJ: Prentice-Hall.

This book discusses mainstreaming and IEPs in music education. A brief description of mental disability is given, along with a few general recommendation for adaptations. The book is primarily relevant for elementary educational objectives in music.

Hardesty, K.W. (1979). Music for special education. Morristown, NJ: Silver Burdett Company.

The author outlines many adaptations necessary for successful music education of the handicapped. This resource has been designed to aid in selection and adaptations of appropriate materials from Silver Burdett Music, Early Childhood through level six. Therefore, it is most helpful as a guide to the music specialist who is working with elementary level groups either in mainstreamed or resource room music education.

Hoshizaki, M.K. (1983). Teaching mentally retarded children through music. Illinois: Charles C. Thomas.

This book gives examples of how to incorporate music with academic learning units. Basic information on equipment and musical materials are provided. The book focuses primarily on the trainable mentally disabled child in elementary school. Some of the principles could be appropriate for the mildly handicapped learner as well. This is very accessible to the classroom teacher.

Krout, R. (1983) Teaching basic guitar skills to special learners. St. Louis: Magnamusic Baton.

This "how to" manual gives a step-by-step description of how to teach guitar to special learners with poor recall or limited fine motor skills. The author provides a sequential approach to learning guitar skills, from very simple, one finger chords, to more complex patterns for the more advanced student. The book also demonstrates record keeping approaches for documenting educational progress. This book requires the instructor to have basic mastery of folk guitar, as well as a general knowledge of behavioral learning techniques. This book could span upper elementary and secondary levels.

Micich, A. (1980). Music with the handicapped: A reference guide. Des Moines: State of Iowa Department of Public Instruction.

This practical guide is designed to aid music educators who work with moderately to severely mentally disabled students. However, many of the activities and principles would be appropriate for the young students with mild mental disabilities. The book includes activities such as singing, listening, rhythm and movement activities, and leisure activities, along with recommendations for implementation and documentation of educational progress. This resouce could be utilized by the classroom teacher who has basic knowledge of musical notation.

Nocera, S. (1979). Reaching the special learner through music. Morristown, NJ: Silver Burdett Company.

This music resource includes a collection of songs along with suggestions and objectives for use with handicapped students. In addition, the book addresses non-musical skills such as motor, language, and social capabilities which interact with musical activities. The materials are appropriate for elementary aged children. Because all of the songs are presented in traditional music notation, some level of musical knowledge is needed in order to utilize this resource.

Schulberg, C.H. (1981). The music therapy sourcebook: A collection of activities categorized and analyzed. New York: Human Sciences Press.

This book is not geared toward music education objectives, but rather provides music activities appropriate for leisure and relaxation. Simple, clear directions are given for a host of activities such as music appreciation, musical ensembles, singing, musical games, and music with relaxation. This is a general resource for all handicapped groups of all ages, so activities appropriate for the mildly mentally disabled should be carefully chosen and adapted.

Wood, M. (1983). Music for mentally handicapped people. London: Souvenir Press.

This book is written primarily for the non-musician. It begins by encouraging the reader to use the skills that he or she already has in order to establish a music program. Recommendations are given for listening activities, writing songs, movement and drama with music and other music activities, primarily at the elementary level.